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Fairy Tales in Italy during the 20th Century and the Translations of *Tales of Long Ago*

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Why was the book *Tales of Long Ago* translated into Italian only in 1957, whereas it was published by Ivana Brlić-Mažuranić in 1916? The paper explains that this delay depends on the development of fairy tales in Italy during the 20th century between the folktale tradition and fantastic children's literature. At the beginning of the 20th century there were two lines of evolution: on the one hand, attention was given to fairy tales coming from Northern Europe and, on the other hand, attention was given to traditional and local folktales. During the Fascist era, fantastic writing was an "unfettered realm" which prepared the development of the post-war period. In the second half of the 20th century in Italy, cultural and publishing trends were directed to reinforce national identity and build a European identity at the same time. *Tales of Long Ago* was translated into Italian and then this collection became part of the *Enciclopedia della leggenda* [Encyclopaedia of the Legend] (1957), a book edited by Giunti-Marzocco which extended the worldview of Italian children. The documentation in the Giunti Historical Archive allows us to explain the complex history of the Italian translation of *Tales of Long Ago*.

Keywords: publishing history, fairy tales, Italy, Ivana Brlić-Mažuranić, 20th century.

Controversial dissemination of fairy tales in Italy in the 19th and the 20th centuries

According to Italo Calvino, the fairy tale with its themes emerged sooner in Italy than in other countries. As early as the mid-16th century, Giovanni Francesco Straparola's *Piacevoli notti* [Pleasant Nights] had infused tales of wonder and

imagination tales with gothic and dialectal elements, while in the following century Giambattista Basile produced the grotesque *Pentamerone* (Calvino 1956). However, north of the Alps the fairy tale appeared as a fully fledged literary genre. At the Versailles court, Charles Perrault's *Contes de fées* [Fairy Tales] (1697) introduced a literary genre intended for adults, while at the beginning of the 19th century the German *Märchen* blended with the oral folk tradition. Wilhelm and Jacob Grimm collected folk tales and translated them into German so that children could develop their national culture and identity seated around the family hearth (Rak 2004: 117–142; Zipes 2004: 103–121).

The reworking of the fairy tale as fantasy traversed the Romantic period in Europe from Hoffmann through Afanas'ev to Puškin and finally condensed into Andersen, with his extraordinary insight into how children think, perceive and feel.

Nothing like this happened in 19th century Italy, where the unification of the country was paramount. In the Risorgimento epoch, Romantic values gave way to the historical values exemplified in Manzoni's writings. Verisimilitude, a literary synthesis of "vero storico e vero poetico" [historical truth and poetic truth], was mainly a feature of the increasing number of books intended for young readers who needed to be educated rather than entertained. *Le avventure di Pinocchio* [The Adventures of Pinocchio], Carlo Collodi's masterpiece published in 1883, is a reworking of fairy-tale elements drawn from the Italian baroque tradition and the French tradition of Perrault, whose *Contes de fées* he had already translated into Italian in 1875. At the same time, the influence of the German and, more generally, Northern European fairy-tale tradition is less evident in the tale of the famous puppet.

The positivist folk psychology studies of the late 19th century, in Italy mainly those of Giuseppe Pitré and Domenico Comparetti, tried to construct an archaeology of the folk tale in the form of an historical and philological document, though it remained within a small circle of specialists despite its evident cultural value (Calvino 1996: 47–66). An example of the limited literary dissemination of the fairy tale is Luigi Capuana's fairy tales – *Il Raccontafiabe* [The Tale Teller] (1893), *Chi vuol fiabe, chi vuole?* [Anyone Want Fairy Tales? Anyone?] (1908) – whose reworking of traditional fairy tale structure encouraged the shift towards the classic fairy tale.

The immediate effects of these specialised studies on Italian children's literature were mainly indirect, though interesting nonetheless. With folk psychology on the one hand, and, on the other, the start of a new century marked by the appearance of educational studies centring on children as educational subjects with specific traits that could not be subordinated to those of adults (see Key, *Il secolo dei fanciulli*,

1906, original edition *Barnets arhundrale*, 1900), new hermeneutical attention was paid to the fairy tale (Gecchele, Polenghi and Dal Toso 2017: 9–49). The most evident result was a new distinction between anonymous folk tales and fairy tales written specifically for a young public. The latter were extremely popular at the beginning of the 20th century because not only did they translate foreign works, but also offered new Italian stories.

In translation, Maria Pezzè Pascolato's renderings of Andersen's fairy tales in 1904 proved fundamental (Filippini 2004). It was she who first enabled Italian children to read them, translated directly from the Danish original. This was not simply the result of her linguistic and literary competence, but also of the well-grounded studies of folklore that constituted her translation background. It comes as no surprise that her translations from Andersen were highly praised by Giosue Carducci (1904), and remained an exemplary educational model for all the Italian writers who would later venture into the realm of fairy tales, including such intellectuals as Guido Gozzano with *I tre talismani* [The Three Talismans] (1914) or *La principessa si sposa* [The Princess Gets Married] (1917). The same period also produced Dino Provenzal's translations of the Grimms' collections (1914) and the first publication of Puškin's and Hoffmann's fairy tales, selected by Silvio Spaventa Filippi for the readers of *Corriere dei Piccoli*, the weekly children's magazine he edited from 1908 to 1931.¹ The Belle Époque years were marked by the publication in Italy of English fantasy tales such as J.M. Barrie's *Peter Pan* and Lewis Carroll's *Alice nel paese delle meraviglie* [Alice's Adventures in Wonderland] along with its sequel *Attraverso lo specchio* [Through the Looking Glass and What Alice Found There].² Although, strictly speaking, these works were not fairy tales, their element of fantasy helped to shape the magical features in the works of a new generation of female writers such as Carola Prosperi with *Coda di topo* [The Mouse's Tail], Camilla Del Soldato with *Le memorie del merlo zoppo* [The Lame Blackbird's Memoirs] (1920), as well as the magical realism of Massimo Bontempelli's *La scacchiera davanti allo specchio* [The Chessboard in Front of the Looking Glass] (1922), and Annie Vivanti's *Il viaggio incantato* [The Enchanted Journey] (1923 and 1933).

During the twenty years of the Fascist Era, fairies and magic became workable antidotes to the regime's propaganda rhetoric – a sort of ideologically untainted

¹ About *Corriere dei Piccoli* and Silvio Spaventa Filippi as director, see in Ginex (2009) and Fava (2009: 45–71).

² *Peter Pan* appeared quite early in *Corriere dei Piccoli*, translated by Silvio Spaventa Filippi: in 1909 and 1912. Spaventa Filippi also translated *Alice nel paese delle meraviglie* during the same period (1913).

“unfettered realm” – as well as an opportunity to try out new narrative solutions and visions of childhood that would pave the way for literary production in the postwar era. The notion of a child’s world that was both autonomous and praised by adults barely survived the pressures of totalitarianism and the wars that robbed infancy of infancy itself. Such initiatives as the “Scala d’oro” collection proved highly successful in raising awareness of classic literature, fairy tales included. Writers like Mary Tibaldi Chiesa and Dino Buzzati (Boero and De Luca 1995/2009, Fava 2004) expressed their detachment from Fascism through, among other things, fantasy metaphors that encouraged readers to see beyond the grey skies of the times they were living in.

New scenarios in the acceptance of the fairy tale in the postwar era

The desire to rebuild the country was a major force in postwar Italy where, despite the ubiquity of neorealism in all the arts, the main objective was once again to reinforce national identity. In this sense the re-evaluation of traditional fairy tales helped to strengthen the cultural unity of the nation. At the same time, renewed awareness of foreign fairy tales helped to nurture relations and significant exchanges at the European level. Several publishing ventures merit consideration in this twofold situation, which was simultaneously national and European: first, the pivotal role played by the translation of Vladimir Propp’s *Le radici storiche dei racconti di fate* [Historical Roots of the Fairy Tale] published by Einaudi in 1949. In it he reminded scholars that memories of ancient rituals and traditions were the key to deciphering the hidden meanings behind metaphors and symbols in fairy tales. And second, there was an increasing awareness of Russian fairy tales as publishing houses assigned more room to this genre in their catalogues. The ambitious *Enciclopedia della fiaba* [Encyclopaedia of Fairy Tales] launched by Principato in 1941 was systematically developed only from 1949, when the first collection of classic fairy tales was followed by another three volumes dealing with Western, Eastern, and Central Europe, and finally the Middle and Far East.

The section “The Balkan Fairy Tales and Legends” (Palazzi 1941–1959) includes some that generically come “from Yugoslavia”, though the authors are not named and no more information is given. In 1951, Einaudi launched the “I millenni” collection that not only included Italo Calvino’s *Fiabe italiane* [Italian Folk Tales] (1956) but, as Calvino wrote in a letter to Cocchiara, “intendeva porre mano a un piano organico di tutta la favolistica mondiale” [was aiming to create a structured plan of all the fairy in the world] (Lavagetto 1996: 3) with the evident imbalance between countries that already had printed collections of fairy tales and others that had not.

This recovery of collective memory through Italian and foreign fairy tales was accompanied by important changes in children's literature criticism. More specifically, the IBBY (International Board on Books for Young people) has played a leading role since 1953 in raising awareness of children's literature and fostering dialogues among various countries in Eastern and Central Europe, notwithstanding the Berlin Wall and the Cold War.³ Italy played an active part in IBBY conferences, fostering lively discussion and initiating publishing projects, which in our view included the Italian translations of Ivana Brlić-Mažuranić's *Racconti e leggende della Croazia* [*Croatian Tales of Long Ago*].

A long story: the Italian translation of Ivana Brlić-Mažuranić's fairy tales

The name Ivana Brlić-Mažuranić briefly appeared in Italy in 1952 when Erio Franchi was commissioned by the Mladost publishing house in Zagreb to translate her fairy tale "Compare Sole e Comarina Candida" ("Sunce Djever i Neva Nevičica") [Godfather Sun and Godmother Candida], a rather unusual choice in the publishing field. The choice of the Croatian publisher certainly did nothing to raise awareness of Mažuranić and her work among the Italian readers but may have caught the attention of the Istrian-Dalmatian community, which was especially aware of and eager to encourage cultural interchange between the two bordering countries.

The translation of *Priče iz davnine* [Tales of Long Ago] (1916) got off to a better start in Italy thanks to the intervention of Umberto Urbani in 1953. At that time, Urbani was a faculty member at the Slavic Philology Institute at Università degli studi di Trieste,⁴ where he had long been engaged in the dissemination of the Slavic culture.⁵ He was also an active presence at the Università popolare della città di Trieste [Popular University in Trieste]. Moreover, he lived in Trieste. It was not by chance that he went to the Bemporad Marzocco publishing house with his translation of Brlić-Mažuranić's fairy tales, considering that he had already written

³ For more information on this topic, see Fava 2016, where there is a contextualisation of the Italian support to IBBY in the development of the association within the European context in the 1950s.

⁴ The link between Umberto Urbani and the Slavic Philology Institution at Università degli studi di Trieste can be inferred from the letterhead that he used since his first document on 25 November 1953 preserved in the Fondo Bemporad in the Giunti Archive in Florence (from now on AG, FB, U.U.).

⁵ Beginning in the 1920s he opened up to Italy the beauties of Dalmatian nature with *Le Grotte di Postumia: nel mondo sotterraneo ai confini d'Italia*. [Postumia Caves: an underground world at the edge of Italy] Trieste: Spazzal 1923, or the literature from Yugoslavia (*Scrittori jugoslavi*. [Yugoslavian writers] Trieste: Parnaso, 1927), or again in the 1940s, when he published a bilingual Croatian-Italian dictionary (*Dizionario di italiano e croato*. Trieste: Trani, 1944).

a Croatian conversation manual entitled *Parliamo croato* [Let's Speak Croatian] (1945), which remained in Marzocco's catalogue at least until 1960.

From the documentation in the Giunti Historical Archive, it seems that Urbani submitted his translation to the publisher in March 1953 (AG, FB. U.U. doc. dated 25.11.1953) but had to wait until at least April 1954 to be finally accepted (AG, FB. U.U. doc. 24.4.1954). This was because Marzocco consulted Luigi Salvini, an official at the Ministry of Education who directed the Library and was editor of *Bollettino di Legislazione scolastica comparata*, the *Bulletin of Comparative School Legislation*.⁶ Due to his specialisation in Slavic studies, Salvini had already translated several Slavic authors for Marzocco (including Vladimir Nator, Tone Seliškar, Laza Lazarević, Božena Němcová, among others). Salvini was asked to compare Urbani's translation with the original Croatian text only in July 1953. At that time, he was already on holiday running a campsite in Polesine,⁷ so he managed to postpone the revision to the following September (AG, FB. Salvini Luigi, doc. 26.7.1953). Health problems in the following months (AG, FB. Salvini Luigi, 30.11.1953) delayed completion of the task until April 1954 (AG, FB. U.U. doc. 24.4.1954). In accepting his work, Marzocco offered him two options. One was to include the text in its "Capolavori stranieri" [Foreign Masterpieces] collection; the other was to add it to a new collection entitled "Storie, favole e leggende di tutti i popoli" [Stories, Fairy Tales and Legends of All Peoples]. Marzocco chose the second option which, though implemented as early as 1954, came to fruition only in 1957 under the leaner title "Racconti e leggende di tutti i popoli" [Legends and Tales of All Peoples]. It contained five titles,⁸ including Mažuranić's fairy tales, but the initiative was not particularly successful because the original intentions were shelved and the number of titles in the collection was gradually whittled down until 1960.

Thus, the translation had a lengthy gestation and decisions concerning every single aspect of the job were the result of a painstaking exchange of letters between the translator and the editor. In the correspondence the shortened title *Favole antiche*

⁶ The information on Salvini's assignments can be inferred from the letterhead of the document dated 26 July 1953 (AG, FB. Salvini Luigi).

⁷ Salvini appears to have written about this life experience in *Una tenda in riva al Po: racconti di Bosgattia*. (1957) Firenze: Marzocco.

⁸ In the *Catalogo Editrice Marzocco Bemporad* of 1957, the collection "Racconti e leggende di tutti i popoli" was supposed to include seven titles (Ballario Pina, *Leggende delle Dolomiti*; Cioni Raffaello, *Leggende popolari toscane*; De Giacomo Lamberto, *Leggende della Sila*; Fulizio Aldo, *Racconti della giungla africana*; Gelardini Renata, *Dalla terra dei ciliegi*; Brlić-Mažuranić Ivana, *Favole antiche*; Pezzetta Silvano, *Novelle dei piccoli negri*). Actually, from the 1958 catalogue it can be inferred that Fulizio Aldo, *Racconti della giungla africana* had not been published and from the 1960 catalogue there is not even a mention of Pezzetta Silvano with *Novelle dei piccoli negri*, which had been marked as 'forthcoming' in previous catalogues.

was used for quite some time. Indeed, there is reason to believe that the decision to use the title *Leggende croate*, as it became known to the public, was taken only after the first galleys were printed, as shown by the originals in the archive. In any case, the chosen title gives the text a prevalently popular feel related to the traditions of the Croatian people, whereas the genuine fairy-tale feel and magic naturally present in Brlić-Mažuranić's collection has been lost. It is possible that the reason for the inaccurate classification of the text as a fairy tale collection lies in Italian postwar realism which – again wrongly – tended to attribute all cultural content relating to magic to fairy tale and the legend. This was because it was difficult to accept the sense of wonder typical of fairy tales.

Urbani's typescript included all eight *Favole antiche* whereas the publisher had stipulated only four: "Potieh cerca la verità" [Potieh Looks for the Truth], "Il pescatore Palunko" [Palunko the Fisherman], "Jagor", "Il bosco di Stribor" [Stribor's Wood] (AG, FB. U.U. doc. 28.5.54). While the publisher justified this choice saying that these were most consonant with Italian public taste (AG, FB. U.U. doc. 7.6.54), the translator unwillingly accepted this limitation, trusting that there would be a further collection of the other fairy tales (AG, FB. U.U. doc. 9.6.54). Actually, one more was added later on: "La sorellina Rutvica e il fratellino Jaglenac" [Sister Rutvica and Brother Jaglenac], titled "Il piccolo fratello Primrose e la sorella Lavender" [Little Brother Primrose and Sister Lavender] in other editions. This shows, then, that the publisher's choices were made bearing in mind the Croatian edition of 1926, in which Brlić-Mažuranić included "Manicuccio il Girandolone e i nove principini" [Manicuccio il Girandolone and the Nine Young Princes] and "Jagor", compared with the six fairy tales of 1916. Unlike the expanded edition, the Marzocco collection of 1957 did not include "Il sole padrino e la sposa Neva" [Godfather the Sun and Neva the Bride], "Regoc e Primolino", or "Manicuccio il girandolone e i nove principini".

A compromise also had to be reached concerning Urbani's fee, about 50,000 liras at the time, though in his opinion 80,000 liras would have been nearer the mark. Urbani's position was backed by Ivana Brlić-Mažuranić's own son, Ivan Brlić, who in a letter to Urbani later forwarded by Brlić to the publisher (AG, FB. U.U. doc. 18.5.54) declared:

I really do believe that the publisher's offer of 50,000 liras is way too low, especially for such a lengthy, difficult and demanding literary work. The offer does not even represent one tenth of the real value of the work. Unfortunately, the best intellectual work has always been miserably rewarded.

Negotiations reached a turning point in June 1954 when Marzocco proposed a midway price of 60,000 liras, showing they had also taken into consideration the

influence exercised by Ivan Brlić (AG, FB. U.U. doc. 7.6.54). This solution was also made easier when Brlić and his sister formally waived copyright to allow this first edition to be published in the “harmonious and expressive [Italian] language” (AG, FB. U.U. doc. 18.5.54), a collection they had long been waiting for. For these reasons, Brlić said:

[...] we must entrust publication of the collection to your experience and the love with which you began the work that will make our mother’s TALES accessible to the Italian public. You are undoubtedly able to decide what can be done in the circumstances to ensure that the publication will be a worthy one.

Thus, the heirs set great store by a publishing initiative which would finally do justice to Mažuranić’s collection of fairy tales, almost unknown until then in Italy. For these reasons they favoured the rapid publication of a worthy, stylishly illustrated edition.

The sign that the publication was imminent came when payment for the translation endorsed by Urbani on 25 June 1954 was received. There is also reason to believe that, in reality, further delay in publication was due to the difficulty in reaching a mutually satisfactory agreement over the graphic design.

In an exchange of letters in May 1954 Urbani had already proposed that the publisher should use “the much praised illustrations by Vladimir Kirin” (AG, FB. U.U. doc. 10.5.54), which had already spurred the imagination of young readers in several European countries. These illustrations had already left their distinctive mark on all the authoritative international editions, from the English version (1924) translated by F.S. Copeland, the Swedish (1928) and the Danish (1929), to the Russian (1930) and finally the Slovakian (1931) and German (1933) editions (cf. Javor 2002).

The Florentine publisher turned to the writer’s son to ask for the original plates, but based on the reply that reached Marzocco late in the summer of 1954 it can be inferred that Ivan Brlić may only have been able to provide the black-and-white original illustrations, admitting that he did not own the original colour illustrations (AG, FB. U.U. doc. 29.9.54). The impossibility of reproducing artist Vladimir Kirin’s illustrations in their entirety seems to have persuaded the publisher that the volume had to be totally redesigned. The archive material is of no help in determining when the design of the colour plates was awarded to David Baffetti and the black-and-white ones to Carlo Galleni. Both had been working with Marzocco for several years, and Galleni had also worked with Salani and Vallechi, as well as with Mondadori on the realisation of its *Enciclopedia dei ragazzi* [Young People’s Encyclopaedia] (1948).

In the correspondence with Urbani, the long silence regarding the graphic design project suggests that a decision had not yet been taken. Work on the text layout progressed and in October 1955 Urbani stated that he had sent the draft copies to the printers and had written a “short bio of the writer” so that Italian readers could fully appreciate the literary quality of “the Croatian Andersen” (AG, FB. U.U. doc. 27.10.55 and Urbani, 1957, p. 7). However, nothing was said about the illustrations, and the translator evidently knew nothing about them because he expressly asked for information on the matter. The correspondence offers no further clarification. One possible explanation of this silence and the two-year gap before the work was printed and released in December 1957 for the Christmas gifts market follows, if one takes into account the vicissitudes of the publishing house. In 1955 Marzocco went through a crisis that led to internal restructuring at board level. Significantly, the crisis ended in 1957 when Renato Giunti acquired ownership of Marzocco and immediately set about expanding the business (Cecconi 2008). Evidently the collection was never a success since it was never enlarged, whereas the focus shifted in the following years to the “Capolavori stranieri per la gioventù” collection, which also included Croatian writers such as Vladimir Nazor *L'angelo del campanile* [The Angel of the Bell Tower] (1951), though the novel and short-story genres not specifically related to fairy tales also received special attention.⁹

The endless problems involved in getting Ivana Brlić-Mažuranić published by Marzocco were interwoven with a parallel publishing initiative undertaken by Saie in Turin. Lack of archive material precludes any detailed reconstruction of the story. However, it is certain that the correspondence relating to Brlić relinquishing his copyrights to Marzocco definitely sets the beginning of the Saie project later than 1955. Most probably, the long silence over publication by Marzocco left an open playing field which other publishers could exploit at will. Translation of the tales was assigned to Franjo Trogranić, a leading exponent of Slavic studies in Italy who taught Serbo-Croat Language and Literature at Università La Sapienza in Rome. He had already written *Storia della letteratura croata* [History of Croatian Literature] (1953) and in 1965 his book *Poeti croati moderni* [Modern Croatian Poets] was well received by critics.

With the exception of “Il pescatore Palunko” [Palunko the Fisherman] (Trogranić 1956), Trogranić decided to translate the entire corpus of fairy tales, meaning that his main concern was the literary character of the text rather than its accessibility by the public. In short, his primary objective was to raise awareness of the tales, and only secondarily to assess the tastes and preferences of Italian readers.

⁹ *Catalogo casa editrice Bemporad – Marzocco* (1960).

The beauty of the tales, and the spontaneity and honesty inherent in their “spark of joyful poetry” (Trogrančić 1957: 183) are the distinctive traits that Trogrančić regarded as undisputed merits of Brlić-Mažuranić’s works, which had justly earned her the praise of Italian young readers.

Published as *Racconti e leggende della Croazia* [Croatian Legends and Tales], the collection became part of the “*Racconti e leggende di tutti i paesi*” series of around 20 titles which appeared over a period of about 20 years from 1954 to the mid-1960s. The year of publication is not mentioned in the text but is given as 1956 in the *Bollettino delle pubblicazioni italiane ricevute per diritto di stampa* [Bulletin of Italian Editions Submitted for Copyright] in 1957.

Trogrančić’s translation was subsequently included – though no later than 1957 – in the *Enciclopedia della leggenda*, whose third volume covered *Racconti e leggende della Boemia, Russia, Polonia e Croazia* [Legends and Tales from Bohemia, Russia, Poland and Croatia]. Clearly, the *Encyclopaedia*’s aim was to harmonise the publication of each volume of tales so as to preserve their unity. Not a single aspect of Brlić-Mažuranić’s tales was altered in their transfer to the *Enciclopedia*. Alongside the translator appeared the illustrator Giannina Lavarello, a scrupulous interpreter of Russian culture whose chiaroscuro greens and the *grotesquerie* of her graphic design gave the tales a dreamlike atmosphere. By contrast, the small number of four-colour plates conveyed a message of hope and joy.

In short, the complex publishing history of Ivana Mažuranić’s tales in Italy was paradoxical. The first translation for the Marzocco collection does not match the first publication of the original text, while Saie had already published it several months earlier. Thus, in 1957 two different editions of *Tales of Long Ago* were available to Italian readers. The lasting success of these translations rewarded Saie’s investment in Brlić-Mažuranić’s literary style and the fidelity to the book’s original structure. Indeed, until 1975 Brlić-Mažuranić’s tales remained in the catalogues of Paoline, Saie’s publishing trademark, and continued to feed the imagination of young readers.

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Sabrina Fava

Katoličko sveučilište Svetoga Srca, Milano, Italija
Katholische Universität des Hl. Herzens, Mailand, Italien

Bajke u Italiji u 20. stoljeću i prevođenje *Priča iz davnine*

Zašto je knjiga *Priče iz davnine*, koju je Ivana Brlić-Mažuranić objavila 1916. godine, na talijanski jezik prevedena tek 1957. godine? U radu se ta činjenica objašnjava razvojem bajke u Italiji u 20. stoljeću, na razmeđu tradicije usmene pripovijesti i fantastične dječje književnosti. Na početku 20. stoljeća bajci su svojstvene dvije razvojne linije: prva se odnosi na pridavanje pozornosti bajkama koje su u Italiju stigle sa sjevera Europe (primjerice, Andersenove bajke u važnome prijevodu M. Pezzè Pascolato, 1904.), a druga na priklijanje tradicionalnim i lokalnim pripovijestima (primjerice, onima iz zbirke *Il Pentamerone* G. Basilea, pisanima dijalektnim izričajem, koje je 1925. godine na talijanski preveo B. Croce). Za vrijeme fašizma fantastična se književnost smatrala „nesputanim područjem“ koje je pripremalo temelje za razvoj u poslijeratnome razdoblju. U drugoj polovici 20. stoljeća cilj kulturnih i nakladničkih trendova u Italiji bio je istovremeno jačati nacionalni i graditi europski identitet. U tome kontekstu Calvino je 1956. objavio *Le fiabe italiane* [Talijanske bajke], a djelo *Povijesni korijeni bajke* Vladimira Proppa (1946) talijanskoj publici postalo je poznato gotovo trenutačno, već 1949. godine. Osnivanje svjetske organizacije International Board on Books for Young People (IBBY), Međunarodnoga odbora za dječju knjigu, 1953. godine, dalo je važan kulturni poticaj za upoznavanje dječje književnosti središnje i istočne Europe. *Priče iz davnine* stoga su prevedene na talijanski jezik te potom uvrštene u djelo *Enciclopedia della leggenda* [Enciklopedija legendi] nakladnika Giuntija i Marzocca, objavljeno 1957. godine. Na taj su se način proširili vidici talijanske dječje čitateljske publike. Složena povijest talijanskoga prijevoda *Priča iz davnine* objašnjava se uz pomoć dokumenata pohranjenih u Povijesnome arhivu „Giunti“.

Ključne riječi: povijest objavljivanja, bajka, Italija, Ivana Brlić-Mažuranić, 20. stoljeće

Märchen in Italien im 20. Jahrhundert und die Übersetzung von Ivana Brlić-Mažuranićs *Priče iz davnine*

Warum erfolgte die italienische Übersetzung der 1916 veröffentlichten Märchensammlung von Ivana Brlić-Mažuranić *Priče iz davnine* erst im Jahre 1957? Diese zeitliche Verzögerung wird in der Arbeit anhand der Entwicklung von Märchen in Italien im 20. Jahrhundert erklärt, die an der Schnittstelle zwischen dem mündlichen Erzählen und der phantastischen Kinder- und Jugendliteratur anzusiedeln sind. Zu Beginn des 20. Jahrhunderts sind zwei Entwicklungslinien zu erkennen: In der einen richtet man die Aufmerksamkeit auf die nach Italien aus Nordeuropa herkommenden Märchen wie beispielsweise jene von Andersen, die Pezzè Pascolato 1904 übersetzte, in der anderen auf die traditionellen und lokalen Erzählungen wie jene aus G. Basiles Sammlung *Il Pentamerone*, die im Dialekt verfasst sind und die B. Croce 1925 ins Italienische übersetzte. Zur Zeit des Faschismus stellte die phantastische Literatur einen „uneingeschränkten Bereich“ dar, innerhalb dessen die Grundlagen für die Nachkriegsentwicklung vorbereitet wurden. In der zweiten Hälfte des 20. Jahrhunderts verfolgte man in der italienischen Kultur und im italienischen Druck das Ziel, zugleich die nationale Identität zu stärken und die europäische Identität auszubauen. In einem solchen Kontext veröffentlicht Calvino *Le fiabe italiane* (Italienische Märchen, 1956), wobei sofort das italienische Publikum auch mit Vladimir Propps Werk *Historische Wurzeln des Märchens* vertraut gemacht wird. Die Gründung des IBBY (Internationales

Kuratorium für das Jugendbuch, 1953) bildet einen wichtigen kulturellen Anstoß zum besseren Kennenlernen der Kinder- und Jugendliteratur aus Mittel- und Osteuropa. Deshalb wurden auch *Priče iz davnine* ins Italienische übersetzt und danach in die seitens Guinti-Marzocco redaktionell betreuten *Enciclopedia della leggenda* (*Legendenzyklopädie*, 1957) aufgenommen, wodurch der Horizont des jungen italienischen Lesepublikums erweitert wurde. Die sehr komplexe Entstehungsgeschichte der italienischen Übersetzung von *Priče iz davnine* wird im Beitrag anhand der im historischen Archiv Guinti aufbewahrten Unterlagen erklärt.

Schlüsselwörter: Veröffentlichungsgeschichte, Märchen, Italien, Ivana Brlić-Mažuranić, 20. Jahrhundert

Appendix

The letters reprinted below are preserved in the archive of Casa Editrice Giunti in Florence (abbreviated as AG) and belong to Fondo Bemporad (abbreviated as FB). The letters are unnumbered and they belong to the folder on the translator Urbani Umberto and to the folder on the translator Luigi Salvini. These documents include the correspondence between Umberto Urbani and Renato Giunti, and between Luigi Salvini and Renato Giunti, regarding the preparation and publishing of *Leggende croate*. These original letters were written in Italian. There is also a letter by Ivo Brlić that was written in French. All letters have been translated into English by the author of this paper.

* * *

AG FB, Urbani Umberto
Trieste 25.11.53
Pendice Scoglietto, 18

Spett.le Casa Editrice Marzocco
Firenze

Con nota Pr/essi del 23 marzo a.c. mi avete comunicato di aver ricevuto il dattiloscritto di *Favole antiche* di Ivana Brlić Mazuranic e di confidare potermi comunicare presto le vostre decisioni in proposito. Io risposi che non c'era fretta di decidere; ora però desidero saper qualche cosa anche per informare M Ivan Brlić, figlio dell'Autrice.

Nel contempo Vi prego di comunicarmi qualche dato sulla poetessa Edvige Pesce

AG FB, Urbani Umberto
Trieste 25 November 1953
Pendice Scoglietto, 18

Casa Editrice Marzocco
Florence

You wrote on 23 March last to tell me that you had received the typescript of Ivana Brlić-Mažuranić's *Favole antiche* and that you were confident you would soon be able to inform me of your reactions to and decisions on the matter. I replied that there was no need to hurry but now I wish to be updated because, among other things, I need to keep Ivan Brlić, the writer's son, informed.

Could you also tell me something about the poetess Edvige Pesce Gorini, whose

Gorini di cui avete pubblicato le liriche *Respingo il sole*, prestatemi da un amico con preghiera che ne scrivessi nel “Corriere di Trieste”.

In attesa di un sollecito riscontro Vi saluto cordialmente.

Prof. Umberto Urbani

collection of lyrical poems, *Respingo il sole*, you have published; a friend has lent me the book hoping I might write about these poems in the *Corriere di Trieste*.

I look forward to hearing from you soon.

Best regards,

Prof. Umberto Urbani

* * *

24 aprile 1954

Al Chiar. mo Prof.
UMBERTO URBANI
Pendice Scoglietto, 18
TRIESTE

Dopo cento solleciti il nostro consulente ci ha finalmente restituito le *Favole Antiche* della Mazuranic da lei tradotte; e vedremo di curarne la stampa il più sollecitamente possibile.

Il volume entrerà dunque a far parte della nostra Collezione di “Capolavori stranieri” o della nuova collezione “Storie, favole e leggende di tutti i popoli”.

E siamo disposti a compensare il suo lavoro di traduzione con pagamento a forfait di £ 50.000 (cinquantamila).

Ci faccia conoscere con tutta franchezza il suo pensiero a questo riguardo e gradisca intanto i nostri migliori saluti.

24 April 1954

To Prof.
UMBERTO URBANI
Pendice Scoglietto, 18
TRIESTE

After a hundred reminders, our consultant has finally returned your translation of Mažuranić's *Favole Antiche*; we will try to publish it as soon as possible.

The printed volume will be included in our “Capolavori stranieri” collection, or our new *Storie, favole e leggende di tutti i popoli* collection.

And we are prepared to pay a lump sum of 50,000 (fifty-thousand) liras for your translation.

Please let us know frankly what you think about this proposal.

In the meanwhile, best regards.

* * *

Trieste, 10 maggio 1954
Pendice Scoglietto, 18

Spet. Casa Editrice Marzocco
Firenze

Appena ricevuta la Vostra pregiata del 24 u.s., con la quale mi comunicavate che al più sollecitamente possibile vedrete di curare la stampa di FAVOLE ANTICHE di Ivana Mažuranić Brlić, scrissi all'avvocato dott. Ivo [Ivan] Brlić, figlio dell'Autrice,

Trieste, 10 May 1954
Pendice Scoglietto, 18

Casa Editrice Marzocco
Florence

I have just received your letter dated 24 April last which you say that you will publish the print edition of Ivana Mažuranić Brlić's FAVOLE ANTICHE as soon as possible. I have written to the writer's son, Ivo [Ivan] Brlić, a lawyer, who lives in

residente a Jesenice na Dolenjskem (Slovenia), invitandolo a rinunciare ai diritti d'autore, ma non ebbi ancora risposta.

Giacché volete conoscere il mio pensiero riguardo al compenso, Vi dirò francamente che quanto offertomi per il lavoro di traduzione, con pagamento a forfait, è troppo poco. Colleghi, con i quali ne parlai, richiederebbero il doppio: io mi accontenterei di 80.000 (ottantamila) lire e di una diecina di copie. Secondo me, sarebbe meglio inserire il lavoro della Brlić nella collezione "Storie, favole e leggende di tutti i popoli", mentre per l'altra collezione potrei offrirvi la ristampa del bellissimo romanzo sloveno FUOCHI DI SAN GIOVANNI di Francé Bevk, uscito nel 1937 presso le Lingue Estere di Milano e da anni esaurito. È pure esaurito il romanzo sloveno STREGHE E DEMONI di Ivan Tavčar, da me pubblicato a Trieste, circa vent'anni or sono. Né per l'uno né per l'altro c'è da pensare a diritti d'autore.

Come l'edizione inglese, tedesca, russa ecc., anche l'edizione italiana di FAVOLE ANTICHE dovrebbe fregiarsi delle lodevoli illustrazioni di Vladimir Kirin. Riterrei pure necessario premettere un mio saggio sulla famiglia Mažuranić che hanno dato tanti nomi illustri alla cultura croata.

Vogliate gradire i miei distinti saluti.
(prof. Umberto Urbani)

Jesenice na Dolenjskem (Slovenia), inviting him to relinquish his copyrights, but so far I have received no reply.

Since you wish to know my thoughts about payment, to be frank I must say that the lump sum you are offering for my translation is not enough. Some of my colleagues I have turned to for advice would expect to receive twice that amount. I would be willing to accept 80,000 (eighty-thousand) liras and a dozen or so copies of the book. In my opinion it would be better to include Brlić's title in the "Storie, favole e leggende di tutti i popoli" collection, whereas for the other collection I could offer you a reprint of Francé Bevk's fine Slovene novel FUOCHI DI SAN GIOVANNI, which was published in 1937 by Lingue Estere in Milan and has been out of print for years. There are also no copies left of Ivan Tavčar's Slovene novel STREGHE E DEMONI, which I published in Trieste about twenty years ago. The copyrights for these two books are not an issue.

Like the English, German, Russian, etc. editions, the Italian edition of FAVOLE ANTICHE should also be accompanied by the much praised illustrations by Vladimir Kirin. I would also suggest that the book should include my essay on the Mažuranić family, many members of which have contributed significantly to Croatian culture.

Best regards,
(Prof. Umberto Urbani)

* * *

Con Reg.
[Non comprensibile]
R. [Renato Giunti]

Trieste, 18 maggio 1954
Pendice Scoglietto, 18
Spett. Casa Editrice Marzocco
Firenze

[Unintelligible]
R. [Renato Giunti]

Trieste, 18 May 1954
Pendice Scoglietto, 18
Casa Editrice Marzocco
Florence

A seguito della mia del 10 corrente, posso comunicarVi ora quanto mi scrisse l'altro giorno il Dott. Ivo [Ivan] Brlić in risposta alla mia del 27 u.s. Ecco la parte che Vi potrà interessare:

“Per la stampa della versione italiana di FAVOLE ANTICHE della nostra defunta madre Ivana Brlić = Mažuranić, noi suoi eredi non richiediamo diritti d'autore.

Questa mia dichiarazione è legalmente obbligatoria per me e per le mie sorelle delle quali sono io il procuratore. Saremo lieti se quest'opera di nostra Madre uscirà, in bella veste editoriale, nella Sua bellissima versione, nell'armoniosa ed espressiva lingua italiana, e perciò dobbiamo affidare la cura dell'edizione alla Sua esperienza e all'amore con cui Ella si è accinto al lavoro che renderà accessibile al pubblico italiano le FAVOLE di nostra Madre. Ella saprà benissimo ciò che si potrà fare in date circostanze perché l'edizione riesca in bella veste dignitosa”.

Omissis

“Mi sembra veramente irrisoria l'offerta di £ 50.000 che Le fa l'editore per un lavoro letterario così voluminoso, difficile e di responsabilità. L'offerta non presenta nemmeno il decimo del vero valore dell'opera. Il miglior lavoro intellettuale, purtroppo, è stato sempre meschinamente ricompensato”

(F. to Dott. Ivo [Ivan] Brlić)

Da parte mia confermo quanto Vi ho scritto in data 10 corrente: Accetterò il modesto compenso di £ 80.000 purché vengano accettate anche le altre mie condizioni affinché l'edizione di FAVOLE ANTICHE sia degna della più grande Scrittrice croata e non sfiguri di fronte alle fortunate versioni, uscite in altre lingue.

Nell'attesa di un Vostro riscontro, Vi saluto distintamente.

(prof. Umberto Urbani)

Following my letter on 10 May, I can now inform you of Mr. Ivo [Ivan] Brlić's reply to my letter of 27 April. This is the part that may interest you:

“Regarding the published Italian version of FAVOLE ANTICHE by our late mother Ivana Brlić Mažuranić, as her heirs we are not requesting any copyrights.

The statement is legally binding on me and my sisters, for whom I act as legal counsel. We would be pleased if our mother's book were published in your fine Italian translation, a harmonious and expressive language. Therefore we must entrust publication of the collection to your experience and the love with which you began the work that will make our mother's TALES accessible to the Italian public. You are undoubtedly able to decide what can be done in the circumstances to ensure that the publication will be a worthy one.”

Omissis

“I really do believe that the publisher's offer of 50,000 liras is way too low, especially for such a lengthy, difficult and demanding literary work. The offer does not even represent one tenth of the real value of the work. Unfortunately, the best intellectual work has always been miserably rewarded.”

(Signed Dr. Ivo [Ivan] Brlić)

For my part I confirm what I said in my letter of 10 May: I will accept the modest amount of 80,000 liras provided that the other conditions I have stipulated are accepted, to ensure that the publication of FAVOLE ANTICHE is worthy of the most important Croatian writer and matches the standard of the other versions in other languages.

I await your reply.

Best regards.

(Prof. Umberto Urbani)

Ill. mo Prof. Umberto Urbani
Pendice Scoglietto, 18
Trieste

28.5.54

Scusi se rispondiamo con ritardo alla sua del 18 corr. [corrente]

Per la sua traduzione delle "Favole Antiche" della Mauranic, ci permettiamo insistere sull'offerta di £ 50.000. = (cinquantamila) avuto riguardo al fatto che noi desideriamo pubblicare quattro sole favole e precisamente:

Potjeh cerca la Verità

Il pescatore Palunko

Jagor

Il bosco di Stribor

Queste quattro (le più adatte al ns. [nostro] pubblico) sono sufficienti a formare un volume di 120–140 pagine circa.

Il volume porterà, come è anche suo desiderio, una introduzione che illustri l'opera dell'autrice.

Ci scriva due righe definitive a questo riguardo e gradisca intanto i nostri migliori saluti.

To Prof. Umberto Urbani
Pendice Scoglietto, 18
Trieste

28 May 1954

Please excuse us for our late reply to your letter of 18 May [1954].

For your translation of Mažuranić's "Favole Antiche" we must insist with our offer of 50,000 (fifty-thousand) liras in consideration of the fact that we wish to publish only four stories, which are:

Potjeh Looks for the Truth

Palunko the Fisherman

Jagor

Stribor's Wood

These four (the most suitable for our readers) are enough to constitute a volume of about 120–140 pages.

It will include, as you have asked, an introduction on the author's work.

Please send us a definitive statement on this issue, and accept our kind regards.

* * *

PR/vg
Ill. mo Prof. UMBERTO URBANI
7 giugno 1954
Pendice Scoglietto, 18
Trieste

Scusi se rispondiamo con ritardo alla Sua del 18/5 u.s.

Per la Sua traduzione delle "Favole antiche" della Mažurani[c] siamo disposti a ritornare sulle nostre decisioni e portare a 60.000 (sessantamila) il compenso.

Il nostro Consiglio di Amministrazione ci pone questo limite per il fatto che è nostra intenzione pubblicare per ora quattro sole favole, e cioè le meglio adatte al nostro pubblico. Per le altre vedremo in seguito ciò che potremo fare.

PR/vg
Ill. mo Prof. UMBERTO URBANI
7 June 1954
Pendice Scoglietto, 18
Trieste

Please excuse our delay in replying to your letter of 18 May [1954].

For your translation of Mažuranić's "Favole antiche" we are willing to reconsider our earlier decisions and raise the payment to 60,000 (sixty-thousand) liras.

Our Board of Directors set this limit because it is our intention to publish only four stories for the moment, those which are most suitable to our readership. For the others we will see what can be done later on.

Le quattro che vorremmo intanto pubblicare sono:

- Potieh cerca la verità;
- Il pescatore Palunko;
- Jagor;
- Il bosco di Stribor.

Il volume porterà, come è anche Suo desiderio, una introduzione che illustri l'opera dell'Autrice e dia una breve biografia della medesima.

Ci scriva due righe definitive a quanto sopra e gradisca intanto i nostri migliori saluti.

The four stories we wish to publish now are:

- Potieh Looks for the Truth;
- Palunko the Fisherman;
- Jagor;
- Stribor's Wood.

The volume will include, as you suggested, an introduction to the author's work and a short biography.

Please send us your definitive statement on this issue, and accept our kind regards.

* * *

Trieste, 9 giugno 1954
Pendice Scoglietto, 18

In risposta alla nota

PR/vg del 7 giugno 1954

Spett. Casa Editrice Marzocco
FIRENZE

Con riferimento alla nota del 7 c.m., accetto il compenso di £ 60.000 (sessantamila) per la traduzione di "Favole Antiche" di Ivana Brlić Mazuranić.

Sono pure d'accordo con Voi sulla scelta delle quattro favole che intendete pubblicare per ora.

Accludo l'articolo, che Voi già conoscete, che potrebbe forse servire da prefazione, a meno che non preferiate pubblicare un saggio più lungo.

Vogliate gradire i miei distinti saluti.
(prof. Umberto Urbani)

Spett. Casa Editrice Marzocco,
rimando ricevuta¹⁰, debitamente firmata, a saldo del mio avere per traduzione di "Favole antiche". Gradirò sapere notizie riguardo alla prefazione e quando usciranno.

Distinti saluti
Umberto Urbani
Dr. Ivan Brlić

Trieste, 9 June 1954
Pendice Scoglietto, 18

Reply to letter

PR/vg, 7 June 1954

Casa Editrice Marzocco
FLORENCE

With reference to your letter of 7 June, I accept the sum of 60,000 (sixty-thousand) liras for the translation of Ivana Brlić Mazuranić's "Favole Antiche".

I also agree with you on your choice of the four stories that you wish to publish first.

I attach the article you already know, which may serve as preface unless you prefer to publish a longer essay.

Please accept my kind regards.
(Prof. Umberto Urbani)

Casa Editrice Marzocco,

I am returning you, duly signed, the receipt¹¹ which settles our financial agreement for the translation of "Favole antiche". I look forward to hearing about the preface and when the volume will be published.

Best regards
Umberto Urbani
Dr. Ivan Brlić

* * *

¹⁰ The receipt is dated 25 June 1954.

¹¹ The receipt was sent on 25 June 1954.

(Mazuranic – traduz. Di Urbani)
 Jesenice na Dolenjskem
 Slovenja – Jugoslavija
 le 29 sept. 1954
 Casa Editrice Marzocco
 Soc. ital. p. az.
 Firenze

Signore,
 Voglia gradire le mie scuse per non aver potuto rispondere alla vostra amabile lettera del 10 settembre in italiano, che rimpiango infinitamente di non poter scrivere. Sono stato assente dal 10 al 26 di questo mese, e ho trovato la vostra lettera rientrando al mio domicilio.

Temo che la mia risposta ritardi e anche il fatto, che i clichés non sono miei ma di mia sorella, la quale non sarà a casa se non verso la metà di ottobre, non causino troppo ritardo per la vostra edizione, che io attendo con impazienza e con il più grande piacere.

In tale edizione originale vi sono illustrazioni a colori e altre in bianco e nero. L'avverto che possiedo solo i clichés delle vignette e delle illustrazioni in bianco e nero. Pertanto la vostra edizione sarà ancora più accurata e interessante, se voi aggiungete tali illustrazioni. Ora, potete domandare al Signor Urbani la copia del volume originale e comunicarmi al più presto la vostra decisione, in modo che vi potrei inviare, verso la metà del mese di ottobre, i clichés delle illustrazioni in bianco e nero.

In attesa di una vostra cortese risposta, voglia, Signore, gradire i miei più distinti saluti

Ivan Brlić

(Mažuranić – transl. Urbani)
 Jesenice na Dolenjskem
 Slovenja – Jugoslavija
 29 Sept. 1954
 Casa Editrice Marzocco
 PLC
 Florence

Sir,
 Please accept my apologies for not having been able to reply in Italian, a language I profoundly regret I am unable to write, to your kind letter of 10 September. I have been away from 10th to 26th of this month and I found your letter on returning home.

I am afraid that my reply comes late, and also that I do not own the clichés, as they belong to my sister who won't be at home before mid-October. I hope this won't delay the publication of your edition, which I await with the utmost pleasure and I can barely wait to see.

This original edition has both colour and black-and-white illustrations. Please bear in mind that I own the clichés of the black-and-white stereotypes alone. Your edition will be all the more authoritative and interesting if you include these illustrations. Could you now ask Mr. Urbani for a copy of the original volume and inform me of your decision as soon as possible so that I may send you, around mid-October, the stereotypes of the black and white illustrations.

I look forward to receiving your reply.
 Warm regards
 Ivan Brlić

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Spett. Casa Editrice Marzocco
 Firenze
 Prof. Umberto Urbani
 Pendice Scoglietto, 18
 Trieste
 Trieste 19.9.1955

To Casa Editrice Marzocco
 Florence
 Prof. Umberto Urbani
 Pendice Scoglietto, 18
 Trieste
 Trieste 19 September 1955

Leggo nei giornali jugoslavi che a Lubiana sono uscite, tradotte in sloveno, *Favole antiche* della scrittrice croata Ivana Brlić Mažuranić. Gradirei sapere quando uscirà la versione italiana?

Distinti saluti.

Prof. Umberto Urbani

(IncrociarLo con la ris. di ieri)

I have read in Yugoslavian newspapers that a Slovene translation of “Favole Antiche” by the Croatian writer Ivana Brlić Mažuranić has been published in Ljubljana. I would be grateful if you could tell me when the Italian version is due.

Kind regards.

Prof. Umberto Urbani

(Compare with yesterday’s reply)

* * *

Trieste 27/ X/ 55
Pendice Scoglietto, 18

Trieste, 27 October 1955
Pendice Scoglietto, 18

Spett. Casa Editrice Marzocco
Firenze

Casa Editrice Marzocco
Florence

Ieri Vi ho spedito le bozze di “Favole antiche” di Ivana Brlić Mažuranić, oggi accludo un breve profilo dell’autrice. Nelle bozze ho apposto i segni diacritici dell’ortografia croata (ć, č, š, ž), pur non sapendo se la Vostra tipografia possieda tali caratteri. Così pure non so se avete ricevuto a suo tempo i clichés dal figlio dell’autrice, Dott. Ivan Brlić di Jesenice na Dolenjskem (Slovenija).

In attesa d’un gentile riscontro, Vi saluto distintamente,

Prof. Umberto Urbani

Yesterday I sent you the proof copies of Ivana Brlić Mažuranić’s “Favole antiche”. Today I enclose a brief profile of the writer. In the proof copies I have added Croatian diacritical marks (ć, č, š, ž), though I don’t know if your printing works has them in its stock. Also, I do not know if you received in due course the stereotypes from the writer’s son, Dr. Ivan Brlić from Jesenice na Dolenjskem (Slovenia).

I await your reply and send you my warm regards,

Prof. Umberto Urbani

* * *

AGFB, Salvini Luigi

AGFB, Salvini Luigi

Casa Editrice Marzocco,
Firenze

Casa Editrice Marzocco,
Florence

Ricevo la Vs. gradita del 22.7.’53 e sarò ben lieto di rivedere, in confronto con l’originale, le favole della Mažuranić tradotte dall’Urbani. Presentemente, però, sono lontano dai libri e dalle sudate carte; mi occupo di pesca e di caccia fino alla fine di agosto. Giungerà in ritardo la mia revisione, se la comincerò a settembre?

I have received your letter of 22 July 1953 and I will be more than willing to revise Mažuranić’s tales translated by Urbani, comparing them with the original text. At the moment, however, I am far from my books and everyday chores; I’ll be hunting and fishing until the end of August. Will my revision come too late if I start

Vi prego di darmi qualche indicazione in proposito. Frattanto, ricambio cordialmente i saluti migliori

Affez. [ionatissimo]

Luigi Salvini

26.7.'53

[risposta 11.9. 53]

in September? Please let me know. In the meanwhile, I send you my best regards

Yours [most] truly

Luigi Salvini

26.7.'53

[reply dated 11/9/53]

* * *

Roma 30 novembre 1953

Spett.le Sede,

Il Prof. Salvini è in clinica per una operazione; mi ha pregato di dirvi di pazientare altri 8 o 10 giorni in modo che possa tornare a casa per spedirvi il manoscritto.

Cordiali saluti.

Marrucci

Rome 30 November 1953

Dear Sirs,

Prof. Salvini is in the hospital for an operation; he asked me to tell you to be patient for 8 to 10 days more so that he can return home and send you the manuscript.

Best wishes.

Marrucci

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